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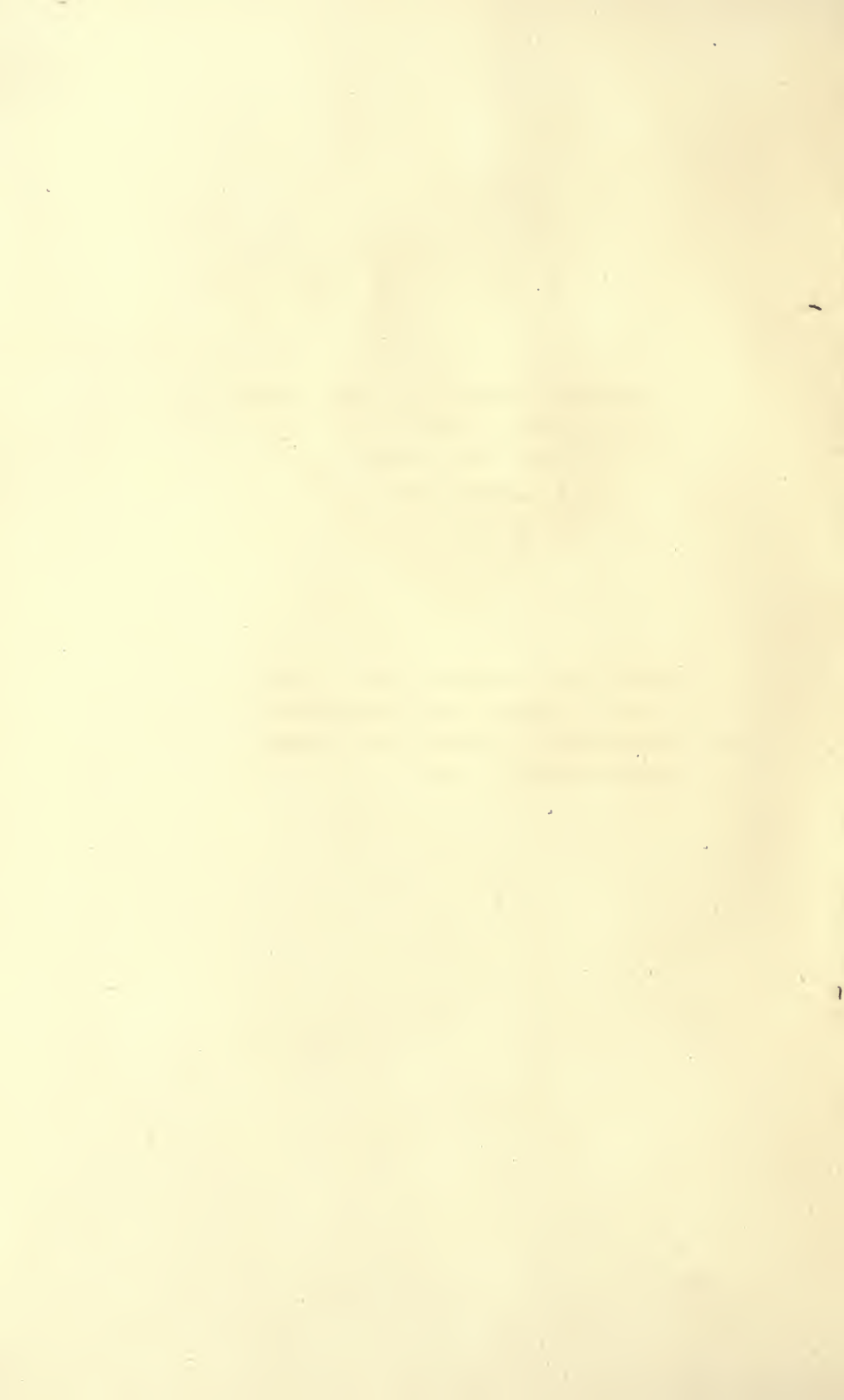
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will be offered for sale

Alleluia, laeta mater concines Hieru-
salem

Alleluia, vox tuorum cibium gaudantium;
Cruces nos flere cogunt Babylonis flumina.

Old Latin Hymn.

1717

<p>Come, I come, my Saviour, Love Let us sound his praises to the praise of our Creator And sing your good and kind Love to the Father and the Spirit</p>	<p>no "y" long and small ones "As ye were here the last, let us sing long here who he made us a creature of his And he will be our Father And he will be our Father</p>
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The
 Heavenly
 JERUSALEM

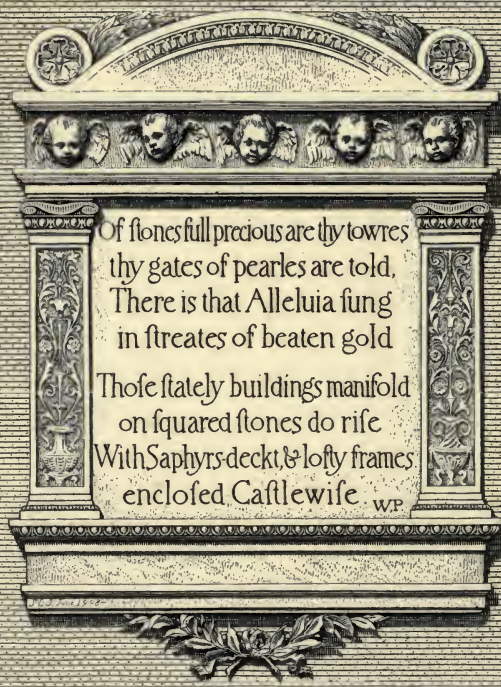


ANNO DOMINI MDCCLXVII
 QVIA EXCELSVM EST NOMEN DOMINI

1619
 AVS EIVS SVpra TERram & COELVM
 PUBLI 1717

Francisco. De. ...

Feit et sculpsit



Of stones full precious are thy towres
thy gates of pearles are told,
There is that Alleluia sung
in streates of beaten gold
Those stately buildings manifold
on squared stones do rise
With Saphyrs deckt, & lofty frames
enclosed, Castlewise. W.P.



THE
HEAVENLY JERUSALEM

A MEDIÆVAL SONG
OF THE JOYS OF THE
CHURCH TRIUMPHANT



*With Annotations by
William Loring Andrews*



NEW YORK
CHARLES SCRIBNER'S SONS
M C M V I I I

17241—July, 1908

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BY WILLIAM LORING ANDREWS

Inscribed to the memory of the
dear ones "whom we have
loved long since, and
lost awhile."

Foreword

1875

IT is a magnificent thing to pass along the far-stretching vista of hymns, from the sublime self-containedness of S. Ambrose to the more ferbid inspiration of S. Gregory, the exquisite typology of Venantius Fortunatus, the lovely painting of S. Peter Damiani, the crystal-like simplicity of S. Poetker, the scriptural calm of Godescalcus, the subjective loveliness of S. Bernard, till all culminate in the full blaze of glory which surrounds Adam of S. Victor, the greatest of them all.

Dr. John Mason Peale.

Foreword

IN the year 1865, the late Dr. William C. Prime published a little octodecimo of ninety-two pages upon the hymn, "O, mother dear Jerusalem," of which, unfortunately, there must have been a very limited number of copies printed, for it has long been, in the writer's experience, a difficult book to find outside of the Lenox Branch of the New York Public Library, and only recently has his search for a copy proved successful.

THe Rev. Horatius Bonar, D. D., also wrote a monograph upon the subject which was published in Edinburgh, in 1852. This brochure one could hardly expect to happen on after reading Dr. Prime's statement, made in 1865, that it was *then* so

Foreword

scarce a book as to be inaccessible to American readers. Consequently I have lacked, in the preparation of the following pages, the assistance which would have been afforded me by this monograph, whose author Dr. Prime met by a happy chance one morning as he was riding over the hills on the north of Jerusalem, and of whose book he says: "It contains a valuable and thorough history of our hymn, with parallel hymns, and much learned and appreciative comment by Dr. Bonar." Occasional writings such as these treatises of Drs. Prime and Bonar published in limited editions soon become almost if not quite, *introuvable*, much to our detriment, for they frequently contain the information of which we are most in need and cannot find elsewhere.

Foreword

With the rare felicity of expression that characterizes all the productions of his pen, Dr. Prime thus introduces his subject:

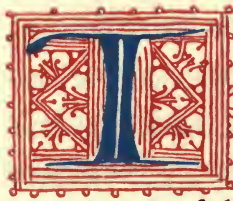
“**T**he old hymn to which this little book is devoted and which is given here as nearly as may be in the form which it bore two hundred years ago, needs no words of praise to commend it.

“**I**T is a grand poem, and one or another portion of it will reach every heart with its power and beauty. It has been a comfort and joy to very many people, both in this form and in the numerous variations, abbreviations and alterations, in which it has from time to time appeared among the sacred poems of the Christian world. * * * * *

* * * The hymn has grown to be

Foreword

very sacred; it was sung by the martyrs of Scotland in the words we have here. It has rung in triumphant tones through the arches of mighty cathedrals; it has been chaunted by the lips of kings and queens and nobles; it has ascended in the still air above the cottage roofs of the poor; it has given utterance to the hopes and expectations of the Christian of every continent, by every seashore, in hall and hovel, until it has become in one or another of its forms the possession of the whole Christian world."



Admit it to be an act of presumption, for one, with my limited knowledge of the subject, to attempt to follow, even afar off, in the footsteps of an author of the ripe scholarship and high literary attainments of

Foreword

Dr. Prime, and I do not flatter myself that in the following pages, I have made a contribution to the history of this noted hymn, save perhaps by bringing into wider and more particular notice the rare and curious little volume in which it made its second appearance in printed form. Be this as it may, this monograph, at all events, affords me an opportunity to indite these few lines *in memoriam* of one with whom, through our co-trusteeship in one of our public institutions I was for many pleasant years brought into familiar and helpful intercourse, and who was to me a "guide, philosopher and friend."

IN Arber's Transcript of the Registers of the Stationers Company of London, 1554-1640, I find, under date of July 23, 1601, the following

Foreword

entry of the little book alluded to above, the possession of a copy of which emboldened me to write this essay upon the hymn "The Heavenly Jerusalem."

"william sferbrand. Entered for his copy under the handes of master PASFEILD and master Seaton ward-en, A booke, called the songe of MARY the mother of CHRIST con-teyninge the storje of his lyse and passion."

IT will be noticed that this entry differs in orthography and capitalization from the title of the printed book which is given on the fortieth page.

WILLIAM LORING ANDREWS.

Illustrations

The Celestial Country

With jaspers glow thy bulwarks ;
Thy streets with emeralds blaze ;
The sardius and the topaz
Unite in thee their rays ;
Thine ageless walls are bounded
With amethyst unpriced ;
Thy saints build up its fabric
And the corner-stone is Christ.

From the Rhythm of St. Bernard of Cluny
Translated by Rev. John Mason Neale, D. D.

Illustrations

- P**hotogravure reproduction of the title page to George Wither's "Preparation to the Psalter," London, 1619. Drawn and engraved by Francis Delaram, a contemporary with Elstracke and the Passes. . . . v
- II Small tablet with verses by W. Prid, designed and engraved on copper by Sidney L. Smith. viii
- III Title page, designed and engraved on copper by Sidney L. Smith. ix
- IV Photogravure reproduction of a page in an "Horæ avec chant noté" a MS of the XIV or commencement of the XV Century on 180 leaves of fine vellum. It (the page) contains the Kyrie Eleyson and the beginning of the Gloria in excelsis Deo from the Mass. 4
- V The artist monk at work in his *scriptorium*; a copy of a wood en-

Illustrations

- graving in "Le Compendium Historial." Printed at Paris in 1528, for Galliot du Pre. 11
- VI Three different tunes to the hymn "Jerusalem my happy home," from the English Hymnal. Printed at the University Press, Oxford. London, Amen Corner, 1906 19

The decorative initial letters are reduced from those in a page (illuminated in colors and gold) of a Flemish Antiphonal of the XV Century. Size of the vellum leaf 14 x 21½ inches.

The Heavenly Jerusalem

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Epie ascens. p̄mū. Adā. V. Duga. scdm. Allā.
V. Ascendens xp̄. cetera ut sup̄. Pro quāq; nec
cessante offiū

Repue

Salus p̄li. r̄. Luceati. Allā.

V. Propia. off. Si ā
vulaio. v̄. Armeo.
In toto duplici ⁊ dupl:

elejson. Xp̄ite

elejson. Repue

elejson.

Repue

elejson.

Gloria in excelsis deo. Et in terra

pac̄ p̄m̄ubz bone uoluntatis. Laudam?



The Heauenly Jerusalem

Revelation . . Chapter
xvi . . Verses fifteen, six-
teen, seventeen, eighteen
nineteen, twenty, twen-
ty-one, twenty-two, twenty-three
and twenty-four . . . ¶

And he that talked with me had a golden reed to measure the city, and the gates thereof, and the wall thereof. ¶ And the city lieth foursquare, and the length is as large as the breadth: and he measured the city with the reed, twelve thousand furlongs. ¶ The length and the breadth and the height of it are equal. ¶ And he measured the wall thereof, a hundred and forty and four cubits, according to the measure of a man, that is, of the angel. ¶ And the building of the wall of it was of jasper: and the city was pure gold, like unto clear glass. ¶ And the foundations of the wall of the city were garnished with all manner of precious

The Heavely Jerusalem

stones. ¶ The first foundation was jasper; the second, sapphire; the third, a chalcledony; the fourth, an emerald. ¶ The fifth, sardonyx; the sixth, sardius; the seventh, chrysolite; the eighth, beryl; the ninth, a topaz; the tenth, a chrysoprasus; the eleventh, a facinth; the twelfth, an amethyst. ¶ And the twelve gates were twelve pearls; every several gate was of one pearl: and the street of the city was pure gold, as it were transparent glass. ¶ And I saw no temple therein: for the Lord God Almighty and the Lamb are the temple of it. ¶ And the city had no need of the sun, neither of the moon, to shine in it: for the glory of God did lighten it, and the Lamb is the light thereof. ¶ And the nations of them which are saved shall walk in the light of it: and the kings of the earth do bring their glory and honour into it.

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Among the many thousands of “noble numbers or pious pieces,” the Psalms, Hymns and Spiritual Songs of the Christian Church, [1] there is none in their native tongue dearer to the hearts of all English-speaking people, than the ancient one

“Jerusalem, my happy home”

said by students of hymnology to have been taken from that book of doubtful authenticity known as “The Meditations of St. Augustine.”

A His beautiful hymn of the ages has drifted down to us out of the mists of an antiquity that hides the name of its author, and conceals the date and place of its origin. In the various collections of hymns in which it has been printed in part or in whole

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it has been attributed to, or claimed by numerous hymn-writers, but in the Rev^d. D^r. John Julian's monumental work, "A Dictionary of Hymnology," it is emphatically stated that "the writer, probably a Roman Catholic, and possibly a priest, remains unknown," and this we are disposed to accept, as the final and authoritative word, upon a question which has divided the antiquarians ; for it comes from the pages of a book, whose large corps of contributors (thirty-seven in number) prides itself, upon the erudition the voluminous work displays, and the "minute technical accuracy" with which it has been compiled. Still it is not infallible, as we shall have occasion to notice further on. A book, however, without an error in it, made, by either the author or the printer,

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would become, forthwith, one of the curiosities of literature.

William T. Brooke, the hymn-writer and translator, who contributes the lengthy treatise upon the hymn to the Dictionary of Hymnology, quotes a passage from the *Liber Meditationum*, [2] of St. Augustine, beginning **Water Hierusalem, Civitas sancta Dei**, which, with a hymn of the eleventh century, on the Glory of Paradise, ascribed to Cardinal Peter Damiani, [3] he believes to be the source not only of the hymn of twenty-six verses, descriptive of the Heavenly Jerusalem signed F. B. P., which we are about to notice, but also of the longer one of (forty-four verses) "The New Jerusalem" by W. Prid contained in "The Glasse of vaine-glorie. Faithfully translated (out of St. Augustine,

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his booke, intituled Speculum peccatoris) into English by W. P. (rid), Doctor of the Laws, Printed at London by John Windet, dwelling at the signe of the white beare, nigh Baynard's Castle 1585" (second edition, 1593).

IN a MS. volume in the British Museum, numbered Add. 15,225, marked on the back "Queen Elizabeth," undated, but ascribed to the latter part of the sixteenth or the beginning of the seventeenth century, is a hymn beginning "Hierusalem my happie home, A Song Mad by F: B: P.;" to the tune of "Diana." It contains twenty-six verses, in which the poet "wrapt in the very Paradise of some creative vision" and "with his garland and singing robes about him"

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depicts in glowing words, the supernatural splendor and the glory of the New



Jerusalem It is a harmonious part and parcel of that mediæval age when the cowed and tonsured monk, toiling

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unceasingly day by day, in his “dim scriptorium” emblazoned the pages of his missal, with burnished gold that never to this day has lost its lustre, and filled the wide white borders with a wealth of ornament, birds, beasts, insects and nondescripts; flowers, scrolls and fanciful devices, wrought in all the colors of the rainbow; while here and there he would

“—in secret coign entwist,
Jest of cloister humorist.”

Vandal and fanatic hands have robbed many an Ancient Missal, Book of Hours, and Antiphonal of its brilliant illuminations, burning the vellum leaves in order to extract the precious metal they contained; similarly has this vivid word-painting of the glories of the New Jerusalem been despoiled;—its lines paraphrased *ad*

The Heavenly Jerusalem

libitum, and abbreviated without mercy, by hymnologists, who have availed themselves of the labors of the nameless author, and then rung the changes on the fair cadences of his quaint verses, to suit their varied tastes and accord with their own ideas of poesy; but, as old Giles Fletcher saith, "There are but few of many that can rightly judge of poetry," and Sir Philip Sidney instructs us that "it is not rhyming and versing that maketh a poet."

"**V**arious attempts," says Mr. Brooke, "have been made to explain the initials 'F. B. P.' the principal of which are :

¶ Dr. Neale's suggestion in his 'Hymns Chiefly Mediæval on the Joys & Glories of Paradise,' 1865, page

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16. It [the *British Museum MS.*] contains several other pieces of poetry, evidently by Roman Catholics; one headed—‘Here followeth the song Mr. Thewlis wrote himself’; and another, ‘Here followeth the song of the death of Mr. Thewlis.’ Now John Thewlis was a priest, barbarously executed at Manchester, March 18, 1617. It is probable, therefore, that ‘F. B. P.’ was another sufferer (in all likelihood a priest) in the persecution either of Elizabeth or of James I.

¶ Again in the second edition of the same work, 1866, page 19, Dr. Neale says, ‘I have since been informed by Mr. Daniel Sedgewick, whose knowledge of English Hymnology is as astounding as it is unrivalled, that the initials stand for Francis Baker Porter, a Secular Priest for

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some time imprisoned in the Tower, and the author of a few short devotional treatises.’”

THis reading by the father of English hymnology, as Daniel Sedgewick has been called, is rejected by Mr. Brooke, who pronounces it a pure guess on his part which cannot be received.

MR. Brooke, in his history of this noted hymn, has not overlooked, as many hymnologists have done, the little quarto printed in 1601, entitled the “Song of Mary the Mother of Christ,” which contains a very early version of the song by F. B. P. True, he speaks of it disparagingly; omits to state that it also contains verses from Cardinal Damiani’s hymn; dismisses it with a short paragraph, and then proceeds to give the following

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as the most important forms in which various versions of the song of F. B. P. subsequently appeared. He is careful, however, to state that it is by no means an exhaustive list.

❶ I A broadside of the eighteenth century published in Scotland, and reprinted by the hymn writer, the Rev. Dr. Bonar, the pastor, at Kelso, of the Free Church of Scotland, in his work, "The New Jerusalem; a Hymn of the Olden Time," Edinburgh, 1852.

❷ II Another broadside, contemporary with the above, published in England, and to be found in the Rawlinson Collection, entitled, "The true description of the everlasting Joys of Heaven."

❸ III In William Burkitt's (The New Testament Expositor) work published in 1693, called "Help and Guide to

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Christian Families," to which is added "Eight Divine Hymns on several Occasions," the last one being a version of "Jerusalem my happy Home," entitled "An Hymn; a longing for Glory;" in eight verses. This text of Burkitt with slight alterations was repeated in "A Collection of Hymns and Sacred Poems," published in Dublin in 1749.

¶ IV In "Psalms & Hymns," by W. S., London, 1725, in forty stanzas of four lines. This is considered by the writer of the critical notice in Julian's "Dictionary of Hymnology" to be superior to the many other arrangements of the song.

¶ V In Williams & Boden's "Collection of above Six Hundred Hymns, designed as a New Supplement to Dr. Watts's Psalms & Hymns," Don-

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caster, 1801. The hymn is signed Eckington C. and was repeated by James Montgomery in a small collection of hymns printed by him for use in the Choir of the Eckington Parish Church, six miles from Sheffield, England. [4]

TO this list we add the "English Hymnal, with tunes," printed at the University Press, Oxford, 1906, and "The Hymn Lover, An account of the rise and growth of English hymnody, by W. Garrett Horder," London, n. d. In both these publications the entire hymn by F. B. P. is quite accurately copied, but in the Hymnal the spelling is modernized.

IN the Hymnal the piece is headed F. B. P. circa 1580. Based on St. Augustine. It is placed among the Processional Hymns and set to the following tunes.

638 (PART 1)—THIS TUNE MAY ALSO BE USED
FOR PARTS 2 AND 3.

ST. AUSTIN (C. M.)

English Traditional Melody

In moderate time $\text{♩} = 114$.

Musical score for St. Austin (Part 1) in C major, 2/4 time. The tempo is marked 'In moderate time' with a quarter note equal to 114. The score consists of two staves: a treble staff with a melody and a bass staff with a bass line. The melody begins with a quarter rest followed by a quarter note G, then a half note A-B, and continues with a series of eighth and quarter notes.

Continuation of the musical score for St. Austin (Part 1). The treble staff continues the melody with a half note G, a quarter note A, and a half note B. The bass staff continues with a steady eighth-note accompaniment.

638 (PART 2)—THIS TUNE MAY ALSO BE USED
FOR PARTS 1 AND 3.

SOUTHILL (C. M.)

English Traditional Melody

In moderate time $\text{♩} = 60$

Musical score for Southill (Part 2) in C major, 2/4 time. The tempo is marked 'In moderate time' with a quarter note equal to 60. The score consists of two staves: a treble staff with a melody and a bass staff with a bass line. The melody begins with a quarter note G, a quarter note A, and a half note B.

Continuation of the musical score for Southill (Part 2). The treble staff continues the melody with a quarter note C, a quarter note D, and a half note E. The bass staff continues with a steady eighth-note accompaniment. An 'Org.' marking is present in the bass staff.

638 (PART 3)—THIS TUNE MAY ALSO BE USED
FOR PARTS 1 AND 2.

JERUSALEM (C. M.)

T. Worsley Staniforth

In moderate time $\text{♩} = 60$.

Musical score for Jerusalem (Part 3) in C major, 2/4 time. The tempo is marked 'In moderate time' with a quarter note equal to 60. The score consists of two staves: a treble staff with a melody and a bass staff with a bass line. The melody begins with a quarter note G, a quarter note A, and a half note B.

Continuation of the musical score for Jerusalem (Part 3). The treble staff continues the melody with a quarter note C, a quarter note D, and a half note E. The bass staff continues with a steady eighth-note accompaniment. An 'Org.' marking is present in the bass staff.

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THe catholic taste and spirit exhibited, by the men who compiled the English Hymnal, in admitting the whole of the song of F. B. P. to its pages, was not shared, nor was the same love for "old poetry but choicely good" displayed, by the compilers of the Hymnal of the Protestant Episcopal Church in the United States, in present use. Montgomery's short hymn with the title, "Jerusalem my happy home," supplemented by Dickson's "O! Mother Dear Jerusalem," appears to have been considered all-sufficient. A comparison of this so-called version of Montgomery, with the hymn in its first known English form, shows that he rejected all but two lines of the first verse, and in these he substituted words of his

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own selection, his devout purpose being, we presume, to expunge from the hymn whatever, from his Moravian point of view, savored of the superstition of the Church of Rome—a process of elimination, which as we see, left very little besides the name. Ready as Montgomery was to play fast and loose, with the poetical productions of other men, he objected strongly, we are told, to any tampering with his own compositions, an egotistical frame of mind common, it has been remarked, to poets in general, both sacred and profane.

WE find more of the sentiment and more of the words of the song by F. B. P. in the hymn “The Heavenly Jerusalem,” under the title and with the first line changed to “Oh! mother dear Jerusalem,” by

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David Dickson. This contains seven of F. B. P.'s verses, in none of which, however, is the original wording closely followed and several of them are much corrupted. Dr. John Mason Neale, one of the most accomplished English hymn-writers and translators of the nineteenth century, is not at all complimentary to this Scotch Presbyterian minister of the seventeenth, to whom he refers as "one Dickson, a Covenanter, who most impudently appropriated the song of F. B. P. to himself and mixed up with it a quantity of his own rubbish."

TN so far as we have been able to ascertain, naught but a mere skeleton of this ancient hymn, is now admitted to the hymnal

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of the Roman Catholic Church in the United States; barely enough to enable us to recognize it as one of the many children clad in new and strange habiliments, of the hymn from the "Book of Meditations," of the most illustrious father of the Latin Church, still it shows another of the different trains of thought this gem of religious poetry has excited in the minds of men, and to which it has given an impulse and direction.

WE take the three verses of which it consists from the "Roman Hymnal. A complete Manual of English Hymns and Latin Chants, Compiled and arranged by a choirmaster, of St. Francis Xavier's Church," New York, 1884, and still, we believe, in general use.

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I

Jerusalem, my happy home,
How do I sigh for thee?
When shall my exile have an end?
Thy joys when shall I see?
Jerusalem, Jerusalem,
Jerusalem, my happy home
How do I sigh for thee!

II

No sun, no moon in borrowed light
Revolve thine hours away
The Lamb on Calv'ry's Mountain slain
Is thy eternal day.
Jerusalem, Jerusalem, etc.

III

From every eye He wipes the tear
All sighs and sorrows cease
No more alternate hope and fear
But everlasting peace.
Jerusalem, Jerusalem, etc.

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TO turn from one extreme of hymnologist caprice to the other, we have only to refer to a volume entitled "The Fire-side Encyclopedia of Poetry," a collection of Religious and Secular Poems, compiled and edited by Henry Y. Coates, Philadelphia, 1878, which contains a hymn called "The New Jerusalem or the Soul's Breathing after the Heavenly Country." In it, are many of the verses of the song, by F. B. P., interlaced with those of W. Prid. Many of them have alterations in the text. Verses are also added from other sources, and serve to lengthen the medley (or cento, whichever one may see fit to style it) to the thirty-one verses of eight lines each, to which it is spun out. An example of the verbal alterations, the omis-

The Heavenly Jerusalem

sions, and the arbitrary transposition of lines and verses, which in this Fireside Companion, break the continuity of thought, and cripple the stately measure of the hymn by F. B. P., is afforded by a comparison of its seventh, eighth, and ninth verses, with the sixth verse in Mr. Coates' collection, which combines the three four-line verses of the first named, in one verse of eight lines.

From the song by F. B. P.—seventh, eighth and ninth verses:

Thy wales are made of precious stones
Thy bulwarkes Diamondes square
Thy gates are of right orient pearle
Exceeding riche and rare.

Thy terrettes and thy pinnacles
With carbuncles doe shine
Thy verie streets are paved with gould
Surpassinge cleare and fine.

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Thy houses are of Ivorie

Thy windoes cristale cleare

Thy tyles are mad of beaten gould

O God that I were there.

H Rom Mr. Coates' collection,
the sixth verse:

Thy houses are of ivory,

Thy windows crystal clear,

Thy streets are laid with beaten
gold—

There angels do appear

Thy walls are made of precious
stone,

Thy bulwarks diamond square,

Thy gates are made of orient pearl—

O God! if I were there!

A He last of these modern ver-
sions, to which we shall draw
attention, will be found in the "Library
of Religious Poetry," Edited by Dr.
Philip Schaff and Arthur Gilman, M. A.,

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New York, 1889. Here the hymn is given verbatim as it appears in Julian's Dictionary. One verse, however, is transposed, the second being made the fourteenth, and there are a number of inaccuracies in the orthography, but these are possibly, if not probably, proof-reader's oversights.

TO show how little of the spirit and even less of the form of the old hymn, is preserved in Montgomery's lines, we now proceed to give his so-called version, as it appears in the Hymnal of the Protestant Episcopal Church, in the United States. Revised and enlarged, as adopted by the General Convention in the year of our Lord 1892. Nevertheless the Church militant owes much, to this prolific Scotch writer of sacred songs,

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for the many other comforting, inspiring and tuneful hymns of his composition, or adaptation, with which its Hymnal is studded. Montgomery is said to have written four hundred hymns, including his versions of the Psalms. Taken altogether, however, they would not, it is safe to assume, cover much more than half as much paper or parchment as St. Bernard, the Monk of Cluny's one great poem of about three thousand lines, "De Contemptu Mundi," from which "Jerusalem the Golden," "The World is very evil" and other widely known and admired of our church hymns are taken—"Jerusalem, my happy home" being placed among the number in some Hymnologies. No close and complete translation of this "loveliest of mediæval measures," as it is

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called by Dr. Neale, has ever, he states, been made. But, he continues, we may well be content with what we already owe to it, as additions to our store of church hymns.

DR. William C. Prime justifies the revisers in their free and easy treatment of this "Song of the Heavenly Jerusalem," while he criticises unfavorably the results of their labors. "Referring to the many different versions that exist," and to the freedom with which old hymns are revised and changed, he writes: "And since the oldest version in common use was itself only an alteration of some of the lines of the original hymn, 'O! mother dear Jerusalem,' it may with much force be pleaded that any compiler of a hymn book has equal right to change that ver-

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sion. It is, in truth, but a matter of taste, and all these versions are but weak substitutes for the triumphant chaunt of the original hymn."

Here followeth the printer-poet James Montgomery's version, made in 1802.

I

Jerusalem, my happy home,
Name ever dear to me,
When shall my labors have an end
In joy and peace and thee?

II

When shall these eyes thy heaven-
built walls,
And pearly gates behold?
Thy bulwarks, with salvation strong,
And streets of shining gold?

III

There happier bowers than Eden's
bloom,

The Heavenly Jerusalem

Nor sin nor sorrow know:
Blest seats! through rude and stormy
scenes
I onward press to you.

IV

Why should I shrink from pain and
woe,
Or feel at death dismay?
I've Canaan's goodly land in view
And realms of endless day.

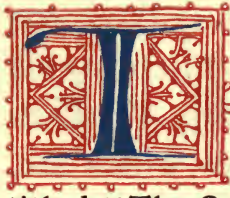
V

Apostles, martyrs, prophets, there
Around my Saviour stand.
And soon my friends in Christ below
Will join the glorious band.

VI

Jerusalem, my happy home,
My soul still pants for thee.
Then shall my labors have an end,
Then I thy joys shall see.

The Heavenly Jerusalem



IN the hymn, "The description of heavenly Jerusalem" which appears in the book entitled "The Song of Mary, the Mother of Christ," the twenty-six stanzas of the hymn in MS. in the British Museum signed, F. B. P. are abbreviated to nineteen, including the two which are repetitions of the refrain or burden of the song, and these have in some cases been transposed and subjected to changes in phraseology. This little quarto is one of the rarest books, in the entire range of seventeenth century English literature. At most, three copies only are known to bibliographers, and the one in the National Library is slightly mutilated. As its title indicates, the book contains a number of other songs, all of a deeply

The Heavenly Jerusalem

religious character, among them one headed, "The description of heavenly Jerusalem"—a cento of fifty-two four-line verses, forty-two of which are, word for word, those of a hymn entitled, "An English hymn of the Time of Queen Elizabeth" which is evidently, says Dr. Prime, a translation of the hymn of Damiani on the Glory of Paradise.

IN Mr. Brooke's notice of this poem as the one from which the hymn "Jerusalem thy joys divine" is derived, his arithmetic has gone astray. He describes it as being composed of twenty-seven stanzas of eight lines, headed by one of four lines. The book itself lies open before us and we find in it fifty-two stanzas of four lines as we have above stated, no more, no less.

The Heavenly Jerusalem



E insert at pages 36-39, the fourteen verses which in this song portray the gorgeousness, the balmy atmosphere, and the fruitfulness of the Celestial Country, in order to bring them into juxtaposition at pages 41 et sequentes, with verses of a similar character in the hymn "The Heavenly Jerusalem." The remaining thirty-eight verses will be found in the appendix, page 55; wherein Damiani's verses are indicated by an asterisk.

U He following copies of these old verses, are literal transcripts of the originals, save in one particular. The letter U, being a cursive form of the letter V, was used interchangeably with it by the printers of the seventeenth century, so that in most of

The Heavenly Jerusalem

these verses the V appears as U, and we have taken the liberty of substituting the consonant V, as now in general use, in order to clarify, as we think it will, the reading of these lines to our twentieth century eyes.

i

I Jerusalem, thy joyes divine,
No joyes to be compar'd to them:
No people blessed so as thine,
No Citty like Jerusalem.

vii

*

There, blustering winter never blowes,
Nor Sommer's parching heate doth
harne:
It never freezeth there, nor snowes
The weather ever temperate warme.

viii

*

The trees doe blossome, bud and beare,
the Birds doe ever chirpe and sing:

The Heavenly Jerusalem

The fruite is mellow all the yeare,
they have an everlasting spring.

ix *

The pleasant gardens, ever keep
Their hearbes and flowers fresh and
greene:

All sorts of dainty plants and fruites,
At all times there, are to be seene.

x

The Lilly white and ruddy Rose,
The Crimson and Carnation flowers:
Be watred there with honny dewes,
And heavenly drops of golden showers.

xi

Pomgranat prince of fruite, the Peach,
The dainty Date and pleasant Figge:
The Almond, Muscadell, and Grape,
Exceeding good and wondrous bigge.

xii

The Lemmon, Dreng, Medler, Quince
The Apricocke and Indian Spice:

The Heavently Jerusalem

The Cherry, Warden, plum and Peare,
More sorts than were in Paradise.

xiii

With fruite more tooth-some, eye-some
faire,

Then that which grew on Adam's tree:
With whose delight assailed were,
Wherewith surpris'd were Eve and hee.

xiv

The smelling odoriferous Balme,
Most sweetly there doth sweate and
drop:

The fruitfull and victorious Palme,
Layes out her lofty mounting top.

xv

*

The Ryber, wine most perfect flowes,
More pleasant then the honny combe:
Upon whose bankes the Sugar growes,
Enclos'd in Reedes of Sinamon.

The Headenly Jerusalem

xvi

*

Her walles of Jasper stones be built
Most rich and fayre that ever was:
Her streetes and houses pav'd and gilt,
With gold more cleare then Christfall
glasse.

xvii

*

Her gates in equall distance be,
And each a gliftring Margarite:
Which commers in farre off may see.
A gladsome and a glorious sight.

xviii

Her inward Chambers and delight,
Be deckt with pearle and precious stone:
The doores and posternes all be white
Of wrought and burnisht Ivory bone.

xx

*

Her Sunne doth never Clipse nor cloude,
Her Moone doth never wax nor wane;
The Lambe with light hath her endued,
Whose glory pen cannot explaine.

The Heavenly Jerusalem



He full title of The Song of Mary the Mother of Christ is as follows: "The/ Song of/ Mary the Mo/ther of Christ/ Containing the story of/ his life and passion/ The tears of Christ in the garden:/ With/ The description of heavenly/ Ierusalem/ London/ Printed by E. Alde for William Ferbrand,/ dwelling neere Guilde-hall gate at the/ Signe of the Crowne/1601"/ Collation A-F in fours. Title as above, with printer's device in centre, a1 (verso blank). The work A2—F4. The verso of C4 blank.

The song, "Ierusalem my happy home," begins on the thirty-eighth page and ends on the forty-first. In order to preserve intact the beauty and quaintness of the original hymn, we do not alter the orthography or

The Heavenly Jerusalem

punctuation, or change the form of the nineteenth letter of the English alphabet, all of which add to the poem's charm in the eyes of an antiquary. The second and fourth lines of each verse, almost invariably begin with a lower case letter, which, in our opinion, indicates that the song was written in the fourteen-syllable verse [5] used by Sternhold & Hopkins and Tate & Brady in their versions of the Psalms, and by Chapman in his translation of Homer's Iliad; a metre often divided in this manner to suit the size of the page.

The Heavenly Jerusalem

i

Ierusalem my happy home,
when shall I come to thee:
When shall my sorrows have an end,
thy joys when shall I see?

The Heavenly Jerusalem

ii

O happy City of the Saintes!
ô sweet and pleasant soyle!
In thee no sorrow may be found,
no grieffe, no care, no toyle.

iii

There is no dampe nor foggy mist,
no clowde nor darksome night:
There, every Saint shines like the Sunne,
there God himselte gives light.

iv

In thee no sickness may be found,
no hurt, no ache, no sore:
In thee there is no dread of death,
There's life for evermore.

v

There is no raine, no fleete, no snow,
no filth may there be found:
There is no sorrow, nor no care,
all joy doth there abound.

The Heavenly Jerusalem

vi

Jerusalem my happy home,

When shall I come to thee:

When shall my sorrowes have an end,

Thy joyes when shall I see.

vii

Thy walles are all of precious stones,
thy streetes paved with golde:

Thy gates are eke of precious pearle,
most glorious to beholde.

viii

Thy Pinacles and Carbuncles,
with Diamondes doe shine:

Thy houses covered are with golde,
most perfect, pure and fine.

ix

Thy gardens and thy pleasant walkes,
continually are greene:

There growes the sweet and fairest flowers,
that ever erst was seene.

The Heavenly Jerusalem

x

There, Sinamon, there, Civet sweet,
there Balme springs from the ground:
No tongue can tell, no heart conceive,
the joyes that there abound.

xi

Thy happy Saints (Jerusalem)
doe bathe in endlesse blisse:
None but those blessed soules, can tell
how great thy glory is.

xii

Throughout thy streetes with silver
streames,
the flood of life doth flowe;
Upon whose bankes, on every side,
the wood of life doth growe.

xiii

Those trees doe evermore beare fruite,
and evermore doe spring:
There, evermore the Saints doe sit,
and evermore doe sing.

The Heavenly Jerusalem

xiv

There David stands with Harpe in hand,
as Master of the Quire:
Ten thousand tymes that man were blest,
that might his musique heare.

xv

Our Lady sings Magnificat,
with tune surpassing sweet:
And all the Virgins beare their parts,
sitting about her feete.

xvi

Ce deum doth Saint Ambrose sing,
Saint Augustine the like:
Olde Simeon and good Zacharie,
have not their songs to seeke.

xvii

There Magdalen hath lost her moane,
and she likewise doth sing
With happy Saints, whose harmony
in every streete doth ring.

45

The Heavenly Jerusalem

xviii

There all doe live in such delight,
such pleasure and such play:
That thousand thousand years agoe,
doth seeme but yester day.

xix

Jerusalem my happy home,
when shall I come to thee:
When shall my sorrowes have an end,
thy joys when shall I see?

THese verses are mediæval echoes, resounding through centuries past and gone, of those inspired words in the Apocalypse of St. John the Divine, with which our pages open. Again in the early years of the seventeenth century—as though intended as a postlude—the same musical chord is struck, and the same ecstatic strain caught up, in these *broken*


The Heavently Jerusalem

lines, as they were humbly called by their author, Giles Fletcher, in his poem "Christ's victorie and triumph in Heaven and Earth, over and after death,"—verse 37. Cambridge, 1610. [6]

The Cittie celestfall

ABout the holy Cittie rowles a flood
Of moulten chrystall, like a see of
glasse,
On which weake stream a strong founda-
tion stood,
Of living Diamounds the building was.
That all things else, besides itself, did
passe
Her streetes instead of stones the starres did
pave
And little pearles for dust, it seemed to have
On which soft-streaming Hanna, like
pure snowe, did wade.

The Heavenly Jerusalem

 He Song by F. B. P. although not ranked as one of the seven great hymns of the Mediaeval Church, [7] is considered by the writer we have quoted, in the "Dictionary of Hymnology," to be one of the most important hymns in its Anthology, and he gives to its text and history, the exhaustive treatment that he deems it to deserve. This little quarto, entitled the "Song of Mary the Mother of Christ," which appeared when the seventeenth century was but a twelve-month old, supplies us, it is true, with only a corrupted and incomplete version, of this Song of the joys of the Church Triumphant, as it was anglicized by the author from St. Augustine, Bishop of Hippo, "his booke,"—but such as it is, this

The Heavenly Jerusalem

little volume of forty-seven pages, enjoys the distinction of being nearly if not quite contemporaneous with the precious manuscript in the British Museum, and the second known printed book, in which any portion of this metrical description of the Heavenly Jerusalem appeared—two circumstances, which aside from its extreme rarity, place it in the front rank, in any collection of early English literature.

WE close our brief and imperfect sketch of this Sacred Song, the sweet and fragrant fruit of the poesy and the piety of the middle ages, as we began it, with an extract from Dr. Prime's loving and sympathetic study of its origin and genealogy, under its other and, perhaps more, familiar title, "O! mother dear Jerusalem."

The Heavenly Jerusalem

“The noblest,” he writes, “of our Sacred Songs, in its origin, its genealogy and its subject, it will undoubtedly continue to be dear to the lips of those who are ‘returning from the sad labour of this pilgrimage’ so long as the pilgrimage continues, and no one of them will hear anything to surpass it, until he shall hear Mary and David and Ambrose sing the new song in the New City.”

“*Illa autem quæ sursum est Jerusalem, libera est, quæ est mater nostra.*”

Epistola Pauli ad Galatas.

Cap. IV. 26.

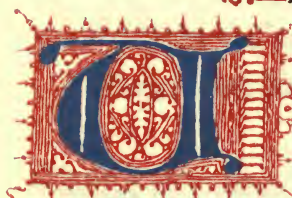
Appendix



Jerusalem above,
Glorious in light and love,
Is mother of us all.

Richard Warter.

Appendix

 Thirty-eight verses of The Description of Heavenly Jerusalem from the Song of Mary. The remaining fourteen verses are given at page 36.

ii *

My thirky soule desires her draught,
At heavenly fountaines to refresh:
My prysoned minde, would fayne be out
Of chaynes and fetters of the flesh.

iii *

She looketh up unto the state,
From whence, she downe by sinne did
slide:

She mournes the more the good she lost,
For present evill she doth abide.

iv *

She longs, from rough and daungerous
seas,
To harbour in the haven of blisse:

Appendix

Where safely anchor at her ease,
And shore of sweet contentment is.

v *

From banishment the more and more,
Desires to see her country deare:
She sits and sends her sighes before,
Her joyes and treasures all be there.

vi *

From Babilon she would returne,
Unto her home and towne of peace
Jerusalem, where joys abound,
Continue still and never cease.

xx *

The glorious Saints her dwellers be,
In numbers more than men can thinke:
So many in a company,
As love in likenes doth them linke.

xxi *

The starres in brightnes they surpasse,
In swiftnes arrowes from a bowe:

Appendix

In strength, in firmnes, steele or brasle
In brightnes fire, in whitenes snowe.

xxii *

Their cloathing are more soft then silke.
With girdles gilt of beaten golde:
They in their hands as white as milke,
Of Palme triumphant branches holde.

xxiii *

Theyr faces shining like the Sunne,
Shoote forth their glorious gladsome
beames:

The field is fought, the battle wonne,
Their heads be crowned with Diademes.

xxiv *

Reward as vertue different is,
Destinct their joyes and happines:
But each in joy of others blisse,
Doth as his owne the same possesse.

xxv *

So each in glory doe abound,
And all their glories doe excell:

Appendix

But whereas all to each redound,
Who can th' exceeding glory tell?

xxvi *

Triumphant warriors, you may heare
Recount their daungers which doe cease:
And noble Cittizens every where,
Their happy gaines of joy and peace.

xxvii

The learned cleckes with sharpened wit,
Theyr makers wondrous workes do tell:
The Judges grave on benches sit,
To judge the Tribes of Israell.

xxviii

The glorious Courtiers ever there,
Attend on person of their King,
With Angels joyned in a Quire,
Melodious praise of hymmes to sing.

xxix

Queene Virgin, mother Innocent,
Then Saints and Angels more divine:

Appendix

Like Sun amidst the firmament,
Above the planets all doe shine.

xxx

*

The King that heavenly Pallace rules,
Doth beare upon his golden shield,
A Crosse in signe of tryumph gules,
Erected in a verdant field.

xxxi

*

His glory such as doth behove,
Him in his manhood for to take:
Whose God-head earth and heaven above,
And all that dwell therein did make.

xxxii

*

Like friends all partners are in blisse,
With Christ their Lord and Master
deare:

Like spouses they the Bride-groome kisse,
who feasteth them with heavenly cheare.

xxxiii

*

With tree of life and Manna sweet,
Which taste, doth such a pleasure bring,

Appendix

As none to judge thereof be meete,
But they which banquet with the King.

xxxix *

With cherubins their wings they moode,
And mount in contemplation hye;
With Seraphins they burne in Love,
the beames of glory be so nygh.

xxxv *

O sweet aspect, vision of peace,
happy regard and heavenly sight!
O endlesse joy without surcease,
perpetuall day which hath no night!

xxxvi *

O well of weale, fountaine of life!
a spring of everlasting blisse:
Eternal Sunne, resplendent light,
and eminent cause of all that is.

xxxvii *

River of pleasure, Sea of delight,
garden of glory ever greene:

Appendix

O glorious glasse, and mirrour bright,
wherein all truth is clearly seene!

xxviii *

O princely pallace, royall Court,
Monarchall seate, Emperiall throne!
Where King of Kings, and Soveraigne
Lord,
for ever ruleth all alone.

xxxix *

Where all the glorious Saints doe see
the secrets of the Deity:
The God-head one, in persons three,
the superblessed Trinity.

xxxx *

The depth of wiselome most profound,
all puissant high sublimity:
The bredth of love without all bond,
in endlesse long eternity.

xxxxi *

The heavy earth belowe by kinde,
alone ascends the mounting fire:

Appendix

Be this the centor of my minde,
and lofty spheare of her desire.

xxxii *

The chased Deare doth take the soyle,
the tyred Hare, the thickest and wood:
Be this the comfort of my toyle,
my refuge, hope, and Soveraigne good.

xxxiii *

The Merchant cuts the Seas for gaine,
the Soldier serveth for renowne
The tyll-man plowes the ground for graine,
be this my joy and lasting crowne.

xxxiv *

The Faulkner seekes to see a flight.
the Hunter beates to view the game:
Long thou my soul to see this sight,
and labour to enjoy the same.

xxxv *

No one, without some one delight,
which he endeavors to attaine:

Appendix

Seeke thou my soule both day and night,
this one, which ever shall remaine.

xxxvi *

This one containes all pleasure true,
all other pleasures be but vaine:
Bid thou the rest my soule adue,
and seeke this one alone to gaine.

xxxvii *

Go count the grasse upon the ground,
or Sands that lye upon the shore:
And when yee have the number found,
the joyes hereof be many more.

xxxviii *

More thousand thousand yeares they last,
And lodge within the happy mynde:
And when so many yeares be past,
Yet more and more be still behinde.

xxxix *

Farre more they be then we can weene,
They doe our sjudgement much excell:

Appendix

No eare hath heard, or eye hath seene,
No pen can write, no tongue can tell.

I *

An Angels tongue cannot recyte,
The endlesse joy of heavenly blisse:
Which being wholly infinite,
Beyond all speach and writing is.

li *

We can imagine but a shade,
It never entred into thought:
What joyes he hath enjoyed, that made
All joyes, and them that joy of nought.

lii *

My soule cannot thy joyes contayne,
Let her Lord enter into them:
For ever with thee, to remayne
Within thy towne Jerusalem.

Finis

N. B. The verses not taken from Damiani's hymn are the 1st, 10th, 11th, 12th, 13th, 14th, 18th, 27th, 28th, and 29th.

Notes



The spinsters and the knitters
in the sun
Did use to chant it;

Notes

Taken from Julian's "Dictionary of Hymnology," and other authorities.

[1] "The total number of Christian hymns in the 200 or more languages and dialects in which they have been written or translated is not less than 400,000. When classified into languages the greatest number are found to be in German, English, Latin and Greek in the order named."

[2] The "Meditations of St. Augustine," being his treatise of the love of God, Soliloquies and manual "a pretious booke of heavenlie meditations" is placed by the authorities of the British Museum among his *supposititious* works.

In many editions of the "Liber Meditationum of St. Augustine," Cardinal Damiani's Hymn on Paradise, "Ad perennis vitæ fontem," is given as part of the Manual and has been frequently ascribed to St. Augustine. These "Meditationes," however, says Archbishop Trench, are plainly a cento from Anselm, Gregory the Great and many others besides Augustine. The hymn is Damiani's and quite the noblest he has left us.

[3] Peter Damiani, called the austere reformer of the eleventh century, was born at Ravenna about 988. He was made Cardinal Bishop of Ostia by Pope Stephen IX in the year 1057. Died at Faenza, Italy, in 1072.

Notes

[4] " Psalms & Hymns for Public or Private Devotions." Sheffield, 1802. Known as the Eckington Church Choir Text. Only one copy of this book—we are informed—was known to the writer of the article on Jerusalem my happy home, in the "Dictionary of Hymnology;"—the one in the Library of the Church House, Westminster.

THE OLD FASHIONED FOURTEEN-SYLLABLE VERSE

[5] The following specimens of this metre which show the wide extent the measure covers, are kindly furnished the writer by his friend, Mr. Beverly Chew, a student and collector of early English literature, to whom his brother bibliophiles instinctively turn when they have a knotty point connected with his favorite subject to unravel.

I tell of things done long agoe, of many
things in few;
And chiefly of this Clyme of ours its Ac-
cidents purfue.

A. Warner's "Albion's England,"
3rd ed. 1592.

Achilles banefule wrath refound, O God-
deffe that impof'd

Notes

Infinite forrowes on the Greekes, and
many brave foules lof'd.

Chapman's "Iliad," 1611.

The man is bleft that hath not bent
to wicked read his eare;
Nor lead his life as finners doe,
nor sat in fcorners chaire.

The Whole Book of Psalms.

Sternhold and Hopkins, 1635.

Happy the Man whom ill Advice
From Virtue ne'er withdrew;
Who ne'er with Sinners stood nor sat
Amongst the scoffing Crew.

A new version of the Psalms,

Tate and Brady, 1696.

[6] Six of the nineteen cantos which compose this poem by Giles Fletcher, are pronounced by Dr. Neale the most beautiful original verses in a strictly religious poem which the English language possesses.

[7] The seven great hymns of the *Mediaeval Church* are

1 The Celestial Country

Bernard of Cluny

Notes

- 2 The Dies Irae
Thomas de Celano
- 3 The Stabat Mater
Iacobus de Benedictus
- 4 Veni Sancte Spiritus
Robert II, son of Hugh Capet
- 5 Veni Creator Spiritus
Charlemagne
- 6 Vexilla Regis
Venantius Fortunatis
- 7 The Alleluiatic Sequence
Godescalcus

Bernard's *Celestial Country* is called by Dr. Neale, the most lovely, in the same way that the *Dies Irae* is the most sublime and the *Stabat Mater* the most pathetic of mediæval poems.

Postscript

IT is the unexpected that happens in book-hunting quite as frequently as it does in other mundane pursuits. The printer's ink on the first signatures of this book was hardly dry, before Dr. Bonar's scarce little brochure. "The

Notes

New Jerusalem, *A hymn of the Olden Time*," fell into our hands.

As we have given on page 22 Dr. Neale's scathing criticism of the Covenanter, David Dickson, and his poetical works, even-handed justice requires that we should also reprint a few of the eulogistic words penned by one of his warm admirers. Therefore we quote this closing paragraph in Dr. Bonar's preface to his "elegant book"—as Dr. Neale styles it—a copy of which we have so unexpectedly secured.

"Even though I could regard it in no higher light, than wiping off the dust from the picture of some venerated kinsman, or clearing away the moss from the inscription on some martyr's moorland grave, I still feel not a little gratified in having been able to give completer shape to the breathings of a faint now gone up to the Jerusalem which he longed to see."

Kelso, Feb. 1852.

Dr. Bonar shared in the prevalent belief of his time that the hymn, "O, mother dear Jerusalem," was David Dickson's own, until he

Notes

learned of the manuscript volume in the British Museum. This, he tells us, he had an opportunity of inspecting minutely, and from his full and interesting statement of what he found therein, and his deductions therefrom, we take the following paragraphs.

“It is a thin quarto, small size purchased some years ago at Mr. Bright’s sale and is No. 15,225. It has been bound somewhat recently and is marked on the back, “Queen Elizabeth.” This date, however, is incorrect, as the following statement will show:—There are references to King James, which prove that it belongs to his reign. There are two songs in reference to the death of a Mr. Thewlis. The first is at page 45; the heading runs thus: ‘Here followeth the song Mr. Thewlis writ himself, to the tune of——.’ The second is at page 49, and is thus headed: ‘Here followeth the song of the death of Mr. Thewlis, to the tune of Daintie, come thou to me.’ We cannot extract the whole; but it begins thus:—

O God above, relent,
And listen to our cry;
O Christ, our woes avert,
Let not thy children die.

Notes

It ends thus:—

O happie martyred saints,
To you I call and cry,
To heale us in our wants,
O beg for us mercie.

“It is evident that Thewlis was a Romanist; and in the list of the twenty-four ‘secular clergymen’ who suffered death for treason during the reign of James, one ‘John Thulis’ is given as having been executed at Lancaster* on the 18th of March 1616 [See Dodd’s Church History of England, Vol. IV, p.179]. And though there is a slight difference in the spelling of the name from what we find in the manuscript, yet we can hardly doubt that the Mr. Thewlis of the manuscript is the John Thulis of the historian. If so, then this interesting volume must be assigned to the reign of James the First. At the same time, it must be remembered that this does not fix the date of the hymns, or ballads, or songs contained in it, to that reign. Some of them are much older, going back even to an earlier period than Queen Elizabeth’s reign. Several of the pieces in it do indeed refer to events of her time. There is,

*Dr. Neale and the writer in the Dictionary of Hymnology both state that this tragic scene was enacted at Manchester.

Notes

for instance, at page 61, 'A song of four priestes that suffered death at Lancafter, to the tune of Daintie, come thou to me.' Now, as only three Romanists in all were executed at Lancafter during the reign of James, and as these were not executed at once, but one (Lawrence Bailey) in 1604, and the other two (John Thulis and Roger Wrenno) in 1616; and as neither Bailey nor Wrenno were priestes, but simple laymen; and as, moreover, we know that on two occasions four priestes were executed together in the reign of Elizabeth, we are inclined to date this song some time towards the close of the previous century, as it seems to be written not long after the event it refers to."

Dr. Bonar gives the titles of several other songs which this manuscript in the British Museum contains, and arrives at the conclusion that it is a collection of already existing poems from various sources. The collector or transcriber, he believes, "must have lived in the reign of James, but most of the pieces collected are of an earlier date. Several of these anonymous scrap-books of the seventeenth century have come to light, and in them are contained pieces which are to be found nowhere else. Unfortunately, they seldom give the names of the writers;

Notes

and such is the case with the MS. we are referring to. There is one piece, at page 31, signed Thomas Hill; but this is the only author's name given throughout."

Of the hymn "The New Jerusalem," Dr. Bonar thus writes:—"It is a hymn of mingled sadness and triumph: more, however, of the latter than the former. It contains, no doubt, much of 'the salt of broken tears,' but it contains more of 'the joy unspeakable and full of glory.' It is the song of a prisoner, yet of one who, through his prison-bars, sees afar off the bright slopes of his native hills. It is a solemn chaunt, nay, at times almost melancholy, were it not for the bursts of joy pervading it, like fragrance scattered o'er the lone moorland, or like sunshine streaming in through the shaken foliage on some martyr's forest-grave."

We would be glad to continue quoting from Dr. Bonar's learned treatise, but we must draw the line somewhere and the foregoing will suffice for our present purpose.

No compiler of Mediæval Hymns can omit to notice this song by F. B. P., and we were certain to find it included in Dr. Neale's "Hymns chiefly mediæval on the Jews and

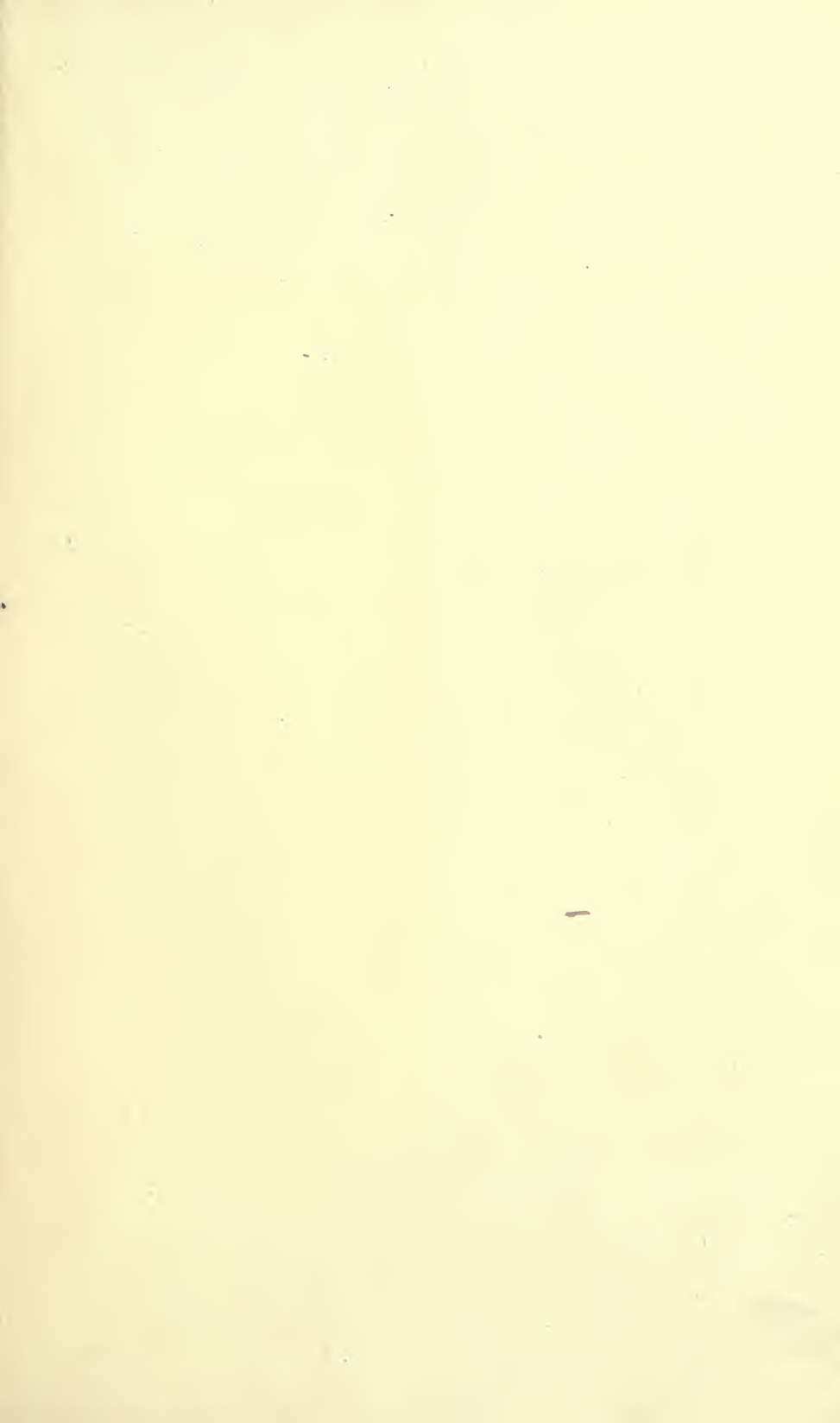
Notes

Glories of Paradise." The dedication of this little volume is so beautiful in sentiment and so chaste in expression, that we cannot refrain from quoting it before our final "explicit."

TO THE
EX-SUPERIOR
OF
S. MARGARET'S HOME
THESE HYMNS
BEARING REFERENCE TO THAT HOME
OF WHICH
EVERY RELIGIOUS HOUSE
IS THE FAINT TYPE
ARE AFFECTIONATELY DEDICATED

Explicit





DEMCO CRYSTALINE
13th DURAFOLD

